American Cinematographer

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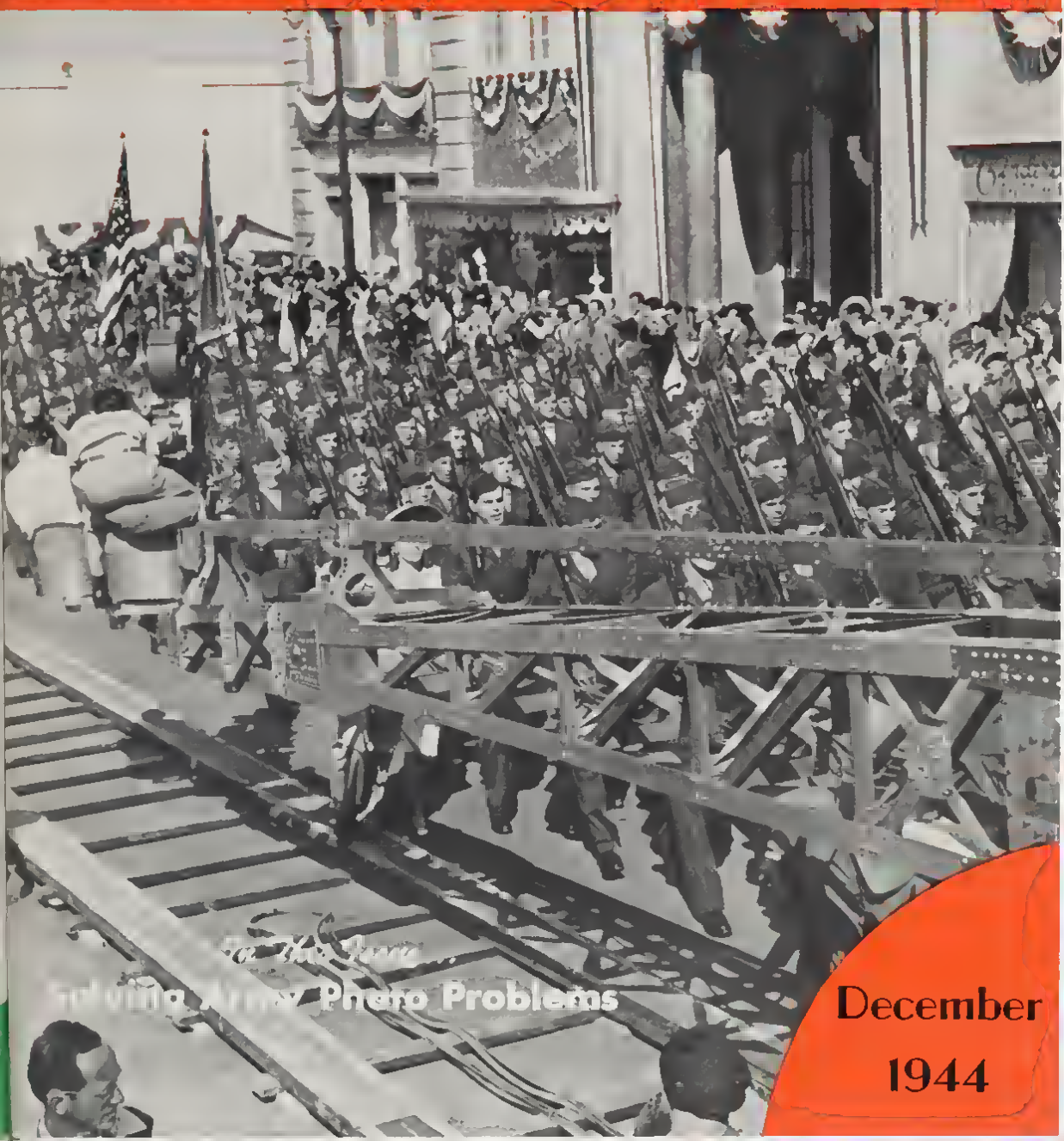

...Photo Problems

December
1944

Salute to accomplishment...

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AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 25 DECEMBER, 1944 NO. 12

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THE FRONT COVER is an interesting offstage scene during the filming of "Where Do We Go From Here", Leon Shamroy, A.S.C., is the Director of Photography. It is a 20th Century-Fox production

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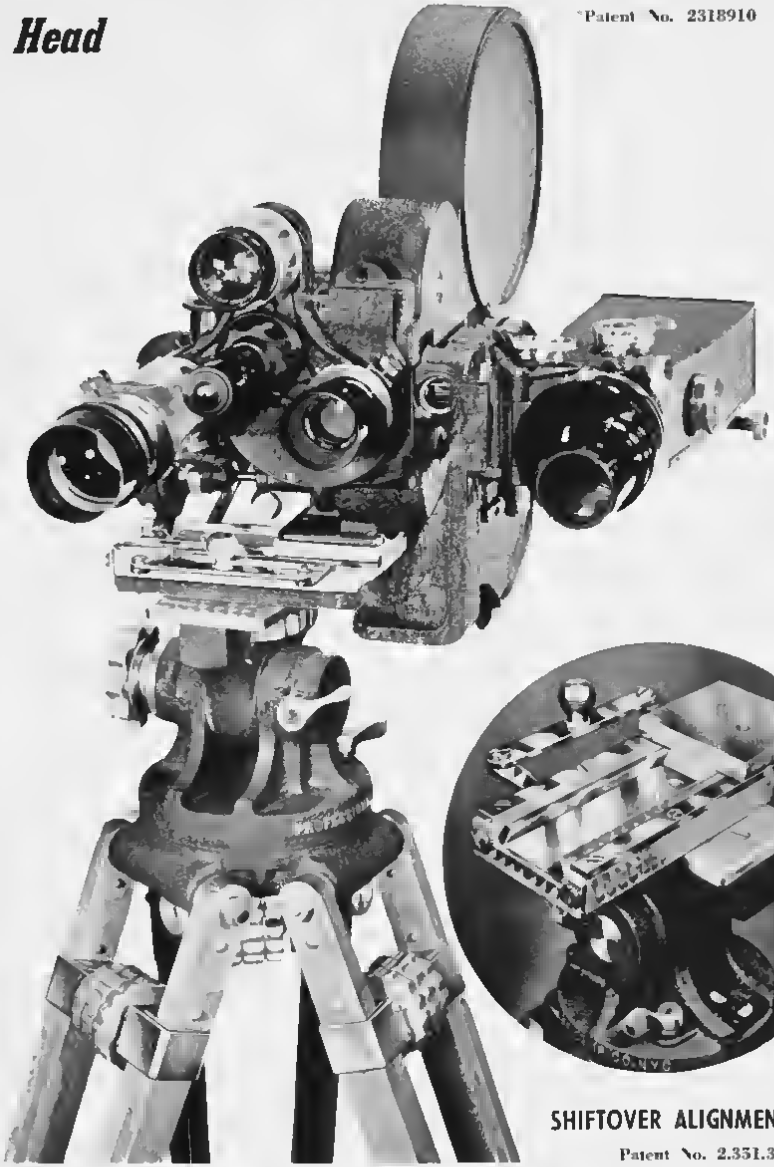
"PROFESSIONAL JUNIOR" * TRIPOD

with Removable Head

*Patent No. 2318910



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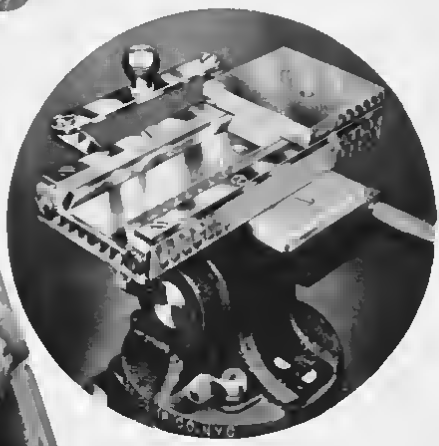

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FRANN C. ZUCKER

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★ We show above a closeup of the Shiftover Alignment Gauge and also a view of the B & H Eyemo camera mounted on the Professional Junior" Tripod and Shiftover. These have been especially adapted for aerial use by the Office of Strategic Services, Field Photographic Branch, Wash., D. C.

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★ The Shiftover has a "stop bracket" which prevents the camera from sliding off the dovetail base—and is provided with dowel pins which position it to top-plates of tripods having 3/8 or 1/4-20 camera fastening screw.

THE WINNER—Here is Bill Boyd, better known as Hopalong Cassidy, who was proclaimed top western leading man by the Western Motion Picture Awards Association, which conducted a public poll among western fans in Southern California to name winners in various classifications in western films

ACES of the CAMERA

JOHNNY MESCALL

BY

W. G. C. BOSCO

JOHNNY MESCALL, A.S.C., one of Hollywood's really great cameramen, entered this world unobtrusively in the little town of Litchfield, Illinois, on the eve of the twentieth century. At the tender age of three weeks he was moved to Indianapolis where he followed a routine for growing up that closely paralleled the recorded antics of another mid-west adolescent, Tom Sawyer. But with this added advantage: John was distinguished among his fellows by having a father who had at one time had the exciting experience of travelling with a theatrical company of "Uncle Tom's Cabin." And this made it possible for Johnny to inspire awe among his friends and hold them spellbound with tale of his father's life behind the footlights. His father was a man of many talents who not only played Marks the Lawyer, but who also painted the scenery for the show; a skill in which he was most adept and in which he used a technique obviously favored by most contemporary artists, applying the colors with a broom. Show business seemed like an exciting, wonderful life to Johnny and he determined to follow it when he grew up. He could never understand why his father had given it up for railroading.

When John was twelve his family moved to Los Angeles, where he attended Berendo High School, and earned pocket-money by caddying at the Los Angeles Country Club during week-ends and holidays. The experience exerted quite a profound influence on the lad during his formative years, and he found himself bitten by the golf bug and infected with the virus thereof. In fact he had it so badly that he swapped his show-business ambitions for those of a golf professional, and was so keen to get an early start at his chosen vocation that he convinced his parents it would be a waste of time and money for him to be forced to continue his education beyond high school graduation. Regretfully, they acquiesed. Regretfully, because Johnny's brand of golf wasn't quite up to professional standards. Although in later years it was good enough to win for him the Los Angeles City Championship two years in a row.

Unwilling to return to school, John drifted from one odd job to another; grocer's delivery boy, garage mechanic's helper, small house electrical contractor's helper, printer's devil at Fowler Bros. Bookstore, and finally as druggist's helper in a small drugstore on W. Pico Blvd. Unfortunately, each job seemed to have less to recommend it than the previous one, and the chores in the drugstore such as mopping up and sweeping out were rather depressing for a young lad who had hitched his wagon to a star. But fate, in the form of a couple of regular two o'clock coke customers began to influence the plot.

These two customers, Mrs. Bob and Hal Kern, had husbands who were film cutters at the old Ince Studios in Culver City, so naturally enough the conversation over the soda fountain began to revolve around pictures. John had just seen D. W. Griffith's "Intolerance" and the effect was that in one fell swoop he forgot both his golfing and travelling show ambitions. He wanted more than anything else to work in pictures.

To make a long story short, through the intercession of these ladies bountiful and their cooperative husbands, he got an introduction to Irvin Willat, who took a chance and hired him as Bob Kern's assistant at $10.00 a week. With scissors, a piece of plate glass, safety razor blades and film cement the job consisted of patching film by hand and taking notes in the projection room.

Youthful ambition and zeal is such a wonderful thing that in three months John felt sure he knew all there was to know about film editing and decided he wanted to be a camera assistant. The cameramen on the lot at that time included Clyde Devina, Guy Wilky, Bobbie Newhart and Paul Eagler, none of whom had assistants. But Charlie Stuman had, and John considered that to be precedent enough, and started a campaign to make himself somebody else's assistant by neglecting his regular job in order to be able to pester the cameramen. After several weeks of carrying camera equip-

(Continued on Page 414)

Broadway Cavalcade

By IRVING BROWNING

THERE is no place in this wide, wide world that can boast of a street as well known as Broadway, New York City. Actors amateur and professional, roam here as does the financier and theatrical manager, for in this street, the big business, is show business. There is as much happiness as there is sorrow on this street of glittering lights. Many hearts beat faster, for the talented and the professional seek fame and here folks come to greet them, first hand.

I have covered the street for more than thirty years and though my wife and I leave it each night, we are back in it, more times through the year, than we are away from it. I have wandered here as an amateur as well as a professional actor, newspaper and magazine photographer and illustrator. I have been to its best night clubs which I covered for magazine and film companies. I have shaken hands with its great and small. I have dined in its best places and slept in its best and worst hotels. I have seen the high lights and have met the low lifes. I have seen fortunes come and go, for there a pauper today a millionaire tomorrow and a pauper the next day again is not unusual. Now and then, the great lose control and fall, for many forget the lean days while they have success.

I have great admiration for those who venture into this street in search of their goal, for I know that the way is not a sugar-coated path leading to success. But this is not the theme of my story. My story is of Broadway, and concerns the motion picture film premiere, as I have known it from way back in the silent days, to the present. If you have never worked with the publicity men in the motion picture industry, in the preparation of a big film premiere, you have no idea of the amount of labor and expense connected with making one outstanding grand slam for press notices that goes into such a venture. For on Broadway, a new star may be born, or a film may hit new heights. On Broadway, they give a premiere everything.

To me a Broadway premiere is like a fairy tale, for here grown-ups get a fairyland thrill attending one of these big shows. Here is unfolded for the first time, a fairy tale taking us into fairyland with all the fanfare, fit for a king.

The theatre is usually dressed in its best for the occasion, and to add to its glamour, crowds gather to watch the invited guests make their entry. Police keep order, making clearance so that the guests will have room to pass. Photographers clicking flashbulbs, recording these doings for the press and the publicity department of the film company. Now and then, the campaign behind a particular picture permits the expenditure for the use of huge arc lights which are focused on the exterior of the theatre and while these are in use they make possible the photographing of motion pictures. Such film is used to show exhibitors throughout the country, just how Broadway accepted the picture, for this, together with good reviews, is all any film company asks, because that is the beginning of an income which many times runs into millions.

No producer would venture to give Broadway premieres to anything but the best of the Class "A" pictures. Some Class "A" pictures are given advertising campaigns and hooked into one of the theatres like the Capitol, Music Hall, Roxy, Criterion, Warners, Hollywood or Rialto and the Class "B" pictures go into a Broadway theatre more quietly and are presented to the Broadway audience for the first time with less ballyhoo.

The legitimate theatre on Broadway plays the same game, with an advertising campaign and fanfare, minus the arc lighted exterior. But the photographers are there and the big first nighters, the glamour gals and men of the movies, the stage and radio, the money bags, the bald heads, all this and heaven, too, come to the premiere.

The greatest bugaboo of the show business are the words of the critic in the morning papers, for he or she can make a film or play, or break them. Yet while it is no more than one man or woman's opinion, here as anywhere, folks are swayed by their opinions. Plays and films are a matter of personal taste, for what the critic likes, at times, the audience does not like. And there are times when the critic will bitterly attack a film or play and the audience may accept it.

Many of the major film companies own one or more theatres on Broadway, and they have their premieres in one or another of these theatres. Some of the major film companies do not own Broadway theatres, but rent one of the independent theatres to put their show on.

My part in these premieres was just a small one. I worked on them at different times either as a movie or still photographer, making a picture record for the film company who was putting on the show. When I decided to write this article, I went into the matter like a reporter, for now I wanted to know how much such a venture costs. I began by asking myself many questions and after setting these questions on paper, I then went about phoning several publicity men with whom I have been associated in the days when I roamed Broadway with a camera and I asked the following questions. Here are the questions and answers to them. First: What is the purpose of giving a film a Broadway premiere?

Second: What does it cost to put a film on Broadway for a premiere?

Third: What is expected from that premiere showing of a film?

Fourth: How do the film company executives react to the next morning's critics' reviews, when it means the life or death of a film?

Fifth: What effect does the critics' columns have on audiences who patronize Broadway to see the films?

Sixth: Last, but not least, how does it effect the exhibitors who subsequently book the films?

These are pertinent questions but because I had a series of photographs of theatre fronts during the premieres, for the sake of the story and the fact that I never did know the answer before, I found the answers and they were full of human interest, for when I photographed them, premieres were hot and heavy then.

Answer No. 1: Because Broadway is the experimental laboratory of the legitimate theatre as well as the film, therefore at a premiere, the attendance of celebrities, the fanfare, lights, photographers, police, crowds, the radio broadcast from the lobby of the theatre, all add color to the preview making the circuit exhibitors, the press and the audience a part of this glamorous evening in movie fairyland.

Answer No. 2: The cost of putting a film on Broadway for a premiere in the early days ran as high as $100,000, rarely lower than $25,000. Breaking down that cost, the large electric sign and lobby display costs about $15,000. Newspaper advertising campaign announcing the premiere up to $25,000. Extras, such as radio broadcast, billboards, radio spot announcements, run into many thousands of dollars more.

Answer No. 3: When the film is well received by the critics and is a success, the box office draw becomes something to reckon with, for then the film company not only gets an

[Continued on Page 423]

The six photographs on this and the opposite page bring on a little touch of nostalgia to those who rubbed elbows with the crowds in former days on Broadway. They also illustrate very well the manner in which pictures are really exploited on New York's best known street.

NOTE: Captain Fernstrom doesn't like to say much about his bravery. However, it is a matter of official record that he was awarded the Purple Heart, two Presidential Citations, the Air Medal with two Oak Leaf Clusters, and King George's Africa Star. He wears the British 8th Army Ribbon, the American Theatre Ribbon, the European Middle East Ribbon with 35 stars, and the Allied Corps Ribbon. We would say he must have been quite a combat cameraman.—The Editor

Solving Army Photo Problems

By RAY FERNSTROM, A. S. C.

Former Captain, Army Air Forces

TWO months ago I received a Certificate of Service covering the years since Pearl Harbor which I have spent on active duty with the Signal Corps of the Army Air Corps. During that time my photographic assignments have sent me around the world. Naturally, I can say nothing about the military nature of those trips, but on them I ran into many photographic problems, many of them difficult, but they had to be solved.

Thanks to the great number of experienced technicians of all studio crafts in uniform, it was no problem to gather a crew that knew how to meet any and all emergencies. Luck plays a big role in the Service as well as out. The fact that a fast studio cameraman was needed, helped in my being selected to shoot feature length productions for Col. Frank Capra and Lt. Col. Robert Lord. No great quality was expected of me, which hurt, but I was happy to receive the opportunity of attempting under trying difficulties to make features that would compare favorably with those made under studio conditions.

Our first feature included interiors at eleven locations in all corners of the United States. We literally flew through the air, and the picture. There was no time to build sets. The exteriors included air scenes, ground shots and background keys. The backgrounds were shot by Bill Heckler of Warner's Stage 5 (now Captain William Heckler).

The first interior was a shop 600 feet long by 300 feet wide, of which a great establishing shot was desired. For this we obtained the largest motor generator obtainable, and all the arc lights within grasp. I'll never cease in my appreciation of Buddy Meyers from Hollywood, who not only acted as sound man on our single system Wall camera, but also as the most ingenious of gaffers. Because we needed all our arcs for key and fill lights, Buddy helped me direct the other boys on shooting sunlight from hot reflectors in through every window for backlight. If we could have painted the machinery a lighter color the lighting would have been easier, but the time was so short so we were forced to try illuminating black in that large area. The fact that this space had a low ceiling eliminated all catwalks. We filled every overhanging lamp with photofloods. We not only made the long shots, but also dollied across the entire room. The immediate foreground action was easily handled by incandescents, juniors and babies. Much to my delight, everyone seemed pleased when they saw it on the screen.

Captain Len Hammond, formerly of 20th Century-Fox, directed the picture for Lt. Col. Robert Lord. He told us at the beginning that we were to make two complete features at the same time. One was recorded in Chinese and the other in Spanish. None of us understood either language, so we worked more or less "in the dark." Much of the action took place out of doors at early dawn or in the evening. We tried to obtain as much realism as possible, which required the fastest available film. Shooting army locations in wartime prevents the use of lights with the freedom associated with Hollywood. Nevertheless, by watching the weather, we were able to get quite a few striking effects. One in particular was made after a rain storm, with planes taxiing in through puddles of water, which helped in picking up what little light there was.

One interior location presented some really tough problems. We were shooting inside with lights, but the script called for planes to be flying outside in the hot desert sun. Buddy and I solved this one by securing a lot of sheets of red cellophane. These we pasted on all the windows until we had a balance of exposure between the outdoor scene and the interiors.

The teamwork of our entire crew was such that as each obstacle presented it-

(Continued on Page 420)

16mm Color to 35mm Black-and-White

By CARROLL H. DUNNING

A blow up from 16mm

NEWREELS often show scenes of heroic rescues, aerial blitzes, and other "on-the-spot" thrillers. Sometimes the photography is noticeably bad, lighting is poor, focus hazy and grain size most annoying.

Probably they were photographed originally in 16mm. black-and-white and then blown up for theatrical release.

I have never felt, however, that a cameraman on a tossing ship in a stormy sea should be severely criticized for not resetting his focus between bursts from a diving Stuka.

In studio photography, "Oscars" are won with the slight assistance of "gaffers," "juicers," "key-lighting," "baby spots," "ears," "goboes," assistants, "loaders," "grips" and an easy chair and other simple appurtenances. Therefore such vital subject material should be viewed from the standpoint of audience interest and not as a yardstick by which to judge the value of 16mm blow-ups.

It seems rather paradoxical to suggest the use of 16mm. color originals for ultimate 35mm. black-and-white results, but the reason is quite apparent. Kodachrome, as an example, is a dye product. It contains no silver. Therefore, the problem of grain magnification is eliminated.

Another impelling reason for the use of Kodachrome originals is the opportunity it affords for selective alteration of contrast in the 35mm. negative produced therefrom. For example, the coloration of live actors in a scene is naturally on the red end of the spectrum, while sky and foliage are generally complementary in hue and tone. The sky may be overemphasized in deep blue when photographed opposite the sun, and particularly in aerial shots photographed approaching the zenith. When enlarging under these conditions the use of a compensating filter within the blue range will suppress the complementary reddishness of the faces, and allow a greater over-all exposure to be used on the 35mm negative. This will give a heavier deposit in the sky portions of the negative without increasing the negative weight of the faces. The final black-and-white positive will then have a normal gray sky instead of black, and the over-all values will be more nearly in balance.

On the other hand, if confronted with a flat, yet properly exposed desert scene with light khaki, you have an over-all reddish characteristic. You can increase the contrast of this original by the use of the same series of complementary filters.

Conversely, the over-all contrast can be *lowered* by using compensating filters in the same tonal range as the over-all characteristic of the scene.

An alternative of course, for altering over-all contrast may be attained by varying the time period of negative development.

Amateurs have turned in a wealth of material, some beautiful and *some!* They have shot with pocketted cameras, magazine loads and daylight loads, all very satisfactory for *their* needs. These individual magazines having their own positioned apertures are at best made only of stamped metal and the aperture does not always accurately coincide with the static position of the pull-down pins in the camera to which it is attached. But if Kodachrome is to be used for copy enlargement it is imperative that the photographed frame line be *centered* across each set of perforations.

Naturally an optical printer is a precision instrument and is lined up to enlarge each 16mm frame having a picture field bounded top and bottom by frame lines centered across the pairs of perforations in the original. If these vary from scene to scene as they often do, then they will be reproduced in the enlarged 35mm blow-up within the visual field of the resultant projected image. To limit the field to be enlarged to the restricted area within the possible wanderings of these frame lines, is about as logical as eating the heart of a watermelon and throwing the rest away, and optical printers have no automatic means of anticipating this change of frame line in relation to perforations from scene to scene.

The solution—simply forego the urge to blow-up everything from Boulder Dam to baby's first tooth (because it's such a swell shot and the president's son took it himself).

Start with a 16mm camera that has been tested for standard frame-line accuracy, and if this is off standard have the aperture repositioned. If you have several magazines, as part of a good camera equipment, test all of them. Hire a cameraman of proved ability in the 16mm color field. Insist upon the use of needle-sharp color corrected lenses. Enlargement does not enhance definition. Scenes that are soft focus in character or indifferently sharp, may appear satisfactory in the original but their faults may be glaring in the blow-up.

On the exterior shots where controlled lighting is impossible it is better, if feasible, to adhere to flat lighting with the sun at your back. Remember that color rendition does its own modeling.

Kodachrome is fairly short scale medium and blocked in shadows with empty highlights caused by cross and back lighting give an effect of unpleasant in the final black-and-white enlargements.

For interiors, or close-ups, where light sources can be controlled, it is not only permissible but effective to accentuate your modeling by cross or back lighting, provided your over-all front fill light has definitely filled in your shadow detail.

In all professional photography, your entire effort, worthy or otherwise, is well as your investment, is vested in your master negative and is guarded as such. Kodachrome originals occupy exactly the same position and are likewise the repository of your entire investment. But being a reversal process and positive in form there seems to be an almost uncontrollable yen to project them "just once," you know, just for the boss. *Don't do it.*

The smallest projection scratches and rewind cinch marks are magnified about six times their size on the enlarged 35mm. negative, and the refractive characteristics of a scratch even increases the ratio.

The safe and satisfactory procedure is to make a duplicate Kodachrome print of your "dailies" immediately. Then when you have edited the latter and eliminated all definitely unusable sequences, you can conform your original and blow up the sequences which may possibly appear in the picture.

There are many advantages in the use of 16mm Kodachrome. The photographic equipment is light in weight and its smaller size makes it extremely practical in confined spaces. Further, the ease of handling as against a more cumbersome equipment make it ideal in many situations. For example, a follow shot of a bomb released through the bomb bay door of a plane, or a remote control shot from the rear of a P38, and for atmosphere or "pick-up" shots, the 16mm camera is unexcelled. The public simply accepts it as a common-place amateur instrument and does not realize that you are making movies.

As I said before, there is no grain size to be enlarged, for Kodachrome is grainless. And the selective alteration of contrast is an attractive factor. In these wartimes, good 16mm. equipment is scarce, but wars will end

(Continued on Page 422)

Plan Your Christmas Movies

By GLENN R. KERSHNER, A.S.C.

THIS year I suggest that you home movie enthusiasts do something a little different in making your Christmas movies. I feel certain that you will really enjoy my suggestion, if you carry it out, for I have been doing it for more years than I care to admit.

Instead of setting up your usual Christmas tree, and making the same pictures you made last year, and the year before, plan to set up a miniature set that will include the Christmas tree, but have the tree in a setting that will include hills, rocks, trees and perhaps a miniature village—all covered with snow.

Yes, I know such a setting will require a lot of work and planning. But you will enjoy it once you get everything under way. First thing to do is make a sketch of what you want to create. I suggest that you shoot the Christmas pictures in Kodachrome. If you do, it is wise to make your sketch in colors.

Your sketch finished, you go about securing the necessary things to be used. If you have a village with a street scene in it you will want some little sleighs and horses. If you cannot buy these in any of the stores, you can make them very easily yourself. You will also want some little figures of people. You can make these, too. I make my models with clay, and make molds. Then I make plaster of paris figures by pouring the plaster into the molds. Next you paint the figures, horses, etc., what ever colors you desire.

Next you build your little houses, a church with a steeple, your stores and street lamps. After painting these, set them aside until you are ready to actually build your Christmas set.

A week before Christmas I always lay a strip of three ply fiber board on the floor where the set is to be made. I cover this with roofing paper, to protect the floor and rugs. I then take my sketch and go to work building my background landscape. Where I want hills I build little board frameworks, covered with fine chicken wires. Over these frameworks I lay pieces of cloth that have been dipped in plaster of paris, which form the ground. You have to work fast when you get to building your rocks and hills with the plaster of paris. I suggest that you mix only a small portion at a time, or it will harden faster than you can mold it into the desired shapes.

When your landscape has been completed you then set up the little houses, churches, etc., which you have already constructed. Next you set your Christmas tree where you want it, and then you start the job of filling in the necessary shrubs, bushes and trees on your hills and around your houses. You will have to build your trees, which is not difficult.

Cut sticks the desired length of the tree trunk. Bore holes in the stick where you want to have limbs. Then gather a lot of Juniper branches and break off the little ones to be used as limbs. Dip the end of each little branch in glue and stick in the holes of the prepared tree trunk. By starting at the bottom and decreasing the size of the limbs as you reach the top you will finish up with trees that are extremely real in appearance.

If you are fortunate enough to have any electric wire and some small light bulbs, you next wire your houses and stores, place the bulbs in the houses and run the connecting wire to a switch. With all this done you build up drifted snow on your rooftops by using wet plaster of paris. Use the same method to show snowcapped fence posts, etc.

You may want to make your scene very realistic by having action. If you want your miniature autos, horses and sleighs, etc., to move, you simply attach a hidden string to them, and move them at will.

You now turn you attention to the sky backing. Take a piece of canvas and tack it to a wooden frame, and paint it a sky blue. For daytime effect, you may take small tufts of cotton and stick them on the blue sky to form clouds. A little carbon dust shaken on the cotton clouds will give you the shadows you will want. Or, if you are handy with the brush, you may paint your clouds in. For night effects, you can hang tiny pieces of tinsel on threads. They will give you the effect of twinkling stars.

Now comes the biggest thrill of Christmas Day, when you will want to make your movies. First, I would suggest that you make the first shot one without any action. Sprinkle plaster of paris, white flour, or fine salt over everything to give the effect of snow. Then light your set. If it is a daytime shot you want to make, you must illuminate your sky very brightly. Use your photofloods and other lights to the best advantage. You can use gelatine of different colors to represent various times of the day. When all is properly lighted you make your shot.

Then comes the really big thrill. You set up a small electric fan, start sprinkling more flour, start your autos and horses moving with the invisible strings, turn on the fan, and—there you have a snow storm to photograph.

For your night shot, do not light the sky at all. Turn on all the lights of the Christmas tree, and the lights in the various houses, also the street lights, if you have constructed them. Use as much additional light as is needed to properly photograph the scene in Kodachrome. You can have a silent, windless night, or one in which the snow is quietly falling, or one in which a gale is piling the snow in heeps. In fact, you will be able to do many, many things with this setup.

Be sure you use a tripod, however, so your pictures will be steady on the screen. I also suggest that you place your camera on a small wagon. Lay

(Continued on Page 426)

Are You Ready For Industrial And Educational Filming?

By ALVIN WYCKOFF, D. Sc., A. S. C.

CONTRARY to accepted opinion, we have learned much through the failures and successes of the amateur movie maker It is he who, unconsciously, has pointed the way!

How many professional cinematographers are aware of the vast opportunities that lie hidden, now smoldering under a program that is being carefully prepared by national industrial and educational forces to burst forth into a flame of film production activity the moment war conditions will release the necessary raw materials and production equipment with which to execute their plans?

It was the amateur who innocently pointed out to the industrialist and the educator the economic method with which to impress the mind of the observer through the medium of 16mm film

The average professional photographer has been slow and reluctant to investigate and take up this method of photographic activity He has been inclined to sit back and observe rather than participate in activity in the 16mm field He has remained aloof because he didn't want to appear as being "in competition" with the amateur This aloofness will have to be dispensed with for the use of 16mm film in the industrial and educational field is here to stay, and a great field it is going to be

The 16mm film has graduated into the professional class, and so has the 8mm, for that matter! However, the 16mm is holding its own with the professional 35mm and the moment Victory dawns out of the present war 16mm film production, both black-and-white and color will be firmly planted as a professional medium for motion picture photography in every important industry, scientific and human activity that has a story to tell to its own particular clientele In many instances the 8mm film will be used for demonstration, possibly by direct photographic production, or through reduction from 35mm and 16mm subjects

The former claim by many that the 16mm film cannot be blow up to 35mm standard is without justification today Every day important screenings of original 16mm productions blown up to standard 35mm films are proving adequate, and in many instances equal to the best original 35mm films It is admitted that some of the results are miserable examples of "commercial rush and incompetence," but that is not the fault of the medium used Incompetent careless processing can ruin the most perfect original product

One of the finest educational pictures that has ever appeared on the screen was shown to a gathering of prominent educators It was an 8mm classic in Kodachrome, made entirely by an amateur in his spare time, telling the story of a young married couple who visited their family physician to be advised in the preparation for a coming "blessed event" The excellent technique of that film created a demand for as many copies as could be duplicated before the original wore out The lesson it taught benefitted many young mothers, and the new life they brought forth

The possibilities of the 16mm film have become almost common knowledge through the many subjects released by the War and Navy departments for public viewing and the subjects of training films for the armed services.

Non-theatrical producers are preparing their programs NOW to be made either with 16mm film or with 35mm film to be finally reduced to 16mm A few theatrical producers are using 16mm film now, but the greater popularity of this photographic medium is going to be promoted by the industrialist

The corporations of national and international scope are going to reach out to their public with the 16mm films that can be shown in the home the club, the church, the schools and the out-of-the-way places that are not equipped to exhibit the larger professional films

Ninety per cent of the production will be contracted to producers specially equipped for this special type of film making The industrial corporations will demand a certain perfection of photographic and directional technique as a standard to be delivered for acceptance Obviously, such stringent demands are going to call for the best efforts of a trained photographic personnel To comply with these demands is going to test the best technical skill available Men who have prepared their minds to readily grasp new problems and turn them to profitable use will be in demand This will be a tremendous field for cinematographers who will master the technique of using 16mm film instead of the standard 35mm

We have dwelt at length herewith on 16mm production, as well as pointing up the narrow 8mm film Now, let us consider the use of the 35mm film Here is a film the use of which generates new and wider problems to be considered All the skill of the best photo technical knowledge will be required to successfully meet the ever increasing problematic demands The use of 35mm film in the industrial scientific and educational

A blow up from 8mm

production field is going to call for every trick and effect that human ingenuity can devise The problems of lighting are going to be varied and many For the man who has adopted the photographic profession as a livelihood, there is for him no end of continuous research and study if he would fulfill his ambition and stand at the top of his profession

There are seven very important qualifications demanded by the producer that must be mate qualities in the individual Director of Cinematography Let us enumerate these qualifications, and then take them up separately

First: It is important that he have wide knowledge of all phases of photography

Second He should thoroughly acquaint himself with the particular requirements of the laboratory in which his film will be processed.

Third: He must have a well balanced knowledge of lighting technique

Fourth He must be a good judge of qualifications of men he will select to work with him, and he should possess good managerial ability

Fifth: He must be constantly alert in order that he may be both tactful and diplomatic

Sixth He must have the courage to be firm and positive when necessary

Seventh: There should be no interests in his mind that do not promote the ultimate success of the production to which he is assigned He should be able to offer valuable suggestions and ideas, and constructive criticism to the proper person in authority.

Now, let us take up these essentials in a little more detail

The first qualification seems almost obvious, but when it is considered that the average producer (there are isolated exceptions) has very little technical knowledge of the motion picture camera and its complexities, the Director of Cinematography is the only proper individual to be relied upon "to put the picture on the film"

The second qualification is important beyond any argument The Director of Cinematography MUST have a knowl

(Continued on Page 424)

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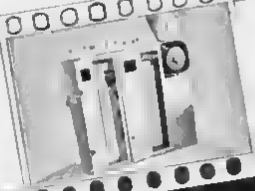
FILMS

Top left is a scene from Peramount s Rainbow Island", filmed in Technicolor Center girl in water is Dorothy Lamour, who heads cast that includes Eddie Bracken, Gil Lamb and Barry Fitzgerald

Bottom is an offstage scene during production of 'Nob Hill," at 20th Century - Fox Studios

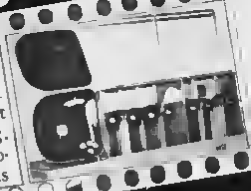
NEW!
HOUSTON
PROCESSOR AND DARKROOM



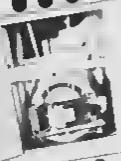
Model 9 Kit includes Processor and Darkroom. Processor dry boxes shown at left.

Two portable, compact, lightweight units!

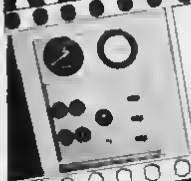
Predetermined machine control throughout processing. (Right) Solution tanks



Uniform processing results, no guesswork. (Right) Main drive motor with rotary governor speed control



Speedy volume production—120-360 ft per hr.



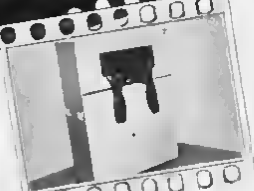
Convenience in use; operates with minimum attention. (Left) Instrument panel.

Precision equipment, built to highest standards. (Left) Loading and unloading magazines.

Easy to operate, quickly learned, trouble-free.

Designed for long life, all parts Stainless Steel. (Right) Darkroom with viewer, splicer, rewinds, etc.

All equipment fully warranted by The Houston Corporation. (Right) Darkroom changing bag sleeves.



The Houston Model 9 Kit provides everything needed to complete 16 mm. positive and negative film... processing, viewing, editing, printing. Write for descriptive literature to

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"RECORD IT ON FILM"

Above, Model 9 Processor ready for operation. Left, Darkroom showing complete equipment supplied. Instruction book with Kit.

Aces of the Camera

(Continued from Page 403)

ment and bothering the cameramen by asking every conceivable question he mustered up enough courage to approach Irvin Willat for an assistant camera job When he knocked on Mr. Willat's door and heard that gentleman call out cheerily, "Come in. Just the man I want to see," he felt sure that he had chosen the propitious moment But alas, it was not to be that easy Before he could make his plea, Willat went on to say that he had an interoffice memo from E H. Allen, the studio manager, telling him to terminate John's services because he had been making a general nuisance of himself on the lot.

Leaving Culver City behind him he then wandered around Hollywood until he was hired by Famous Players Lasky for the stimulating job of pushing a film rack around in the positive dark room under the direction of Mike Leshing, now in charge of 20th Century-Fox Laboratory Until the memory of the inconveniences inherent in unemployment had been forgotten, John attended strictly to business and was soon promoted to the negative dark room where he worked under Johnny Cramer But as soon as the callouses honestly won in pounding the pavements had healed, the old urge to be a cameraman's assistant began to manifest itself. Alvin Wyckoff, who was head of the Camera Department at that time, was button-holed with the request Only it wasn't a request, it was an ultimatum; "I want an assistant's job, or else" Alvin said it was "else"; and Johnny went back on his Culver City beat.

Passing the old Sanborn Laboratory one day he decided to go in and ask Jack Gorbell, who was superintendent, for a job Well, it seems they needed a printer and of course John told them he was just the man It must have been a good sales talk because he was invited right into the printing room and told to print up a roll on the spot And he certainly was on the spot His only previous experience had been watching the printers at work But by great fortune Jack Gorbell was called to the 'phone and the conversation lasted long enough for John to get the hang of the Bell & Howell continuous printer by casting an alert eye over the way in which the other boys were doing it When the superintendent returned John was rolling merrily along and was sufficiently impressive in his act to get the job

It was while he was at Sanborn's that he decided to try his luck as a free lance news cameraman over the weekends. Armed with a camera purchased from a Main St pawn shop for $25.00, short ends of negatives donated by visiting cameramen, and the knowledge that Gaumont News in Flushing, N Y., would buy acceptable footage at so much per accepted foot, he set out on his new vanture Week after week the footage went out, and week after week the same footage was returned. They developed it but wouldn't accept a foot of it. He decided that either the events photographed were not sufficiently newsworthy or that the photography was too artistic for the newsreels. Modestly, he decided it was the latter

In 1920, when Samuel Goldfish, the Samuel Goldwyn of today, moved the Goldwyn Studios from Fort Lee, N. J., to the old Triangle Studios in Culver City, he again decided to try his luck at getting a job as an assistant cameraman, This time it worked. Mason Litson, the production manager, hired him at $20.00 a week with a promised raise every six months of $5.00 if he made good He went under the wing of Marcel Andre Le Picard, and trained his first lens on Madge Kennedy

The third day was almost the last He opened a Pathe retort, that's what they called magazines in those days, thinking it was empty But unfortunately it contained an undeveloped portion of a lap-dissolve that had been shot previously in an interior that had since been torn down Realizing his mistake, he tried to shut the magazine quickly enough to beat the sunlight; but as slow as the orthochromatic film was he was a fraction of a second slower Confessing his mistake to Marcel he was told that it looked pretty bad, and that evening when he was ushered into Abraham Lehr's office, the studio general manager, he reasonably expected the worst. But Marcel had interceded, and the studio manager decided he had learned a good lesson and that it would probably never happen again It never did.

So Johnny kept on working for Goldwyn, getting his raise every six months, making inserts and temporary titles for the cutters in-between pictures and in the course of time became a second cameraman Then one day Lew Physioc, the head cameraman, who had just promoted Norbert Brodine and Don Short to first men, decided to take a chance on John and gave him an assignment as first cameraman on the Booth Tarkington "Edgar" series, two reelers, directed by E Mason Hopper Then he graduated to features with Hopper, Rupert Hughes, Charles Brabin, Allan Crosland, King Vidor, winding up his stay with Goldwyn when the merger made it M G M.

Soon afterwards he met J L Warner on the old Sunset Boulevard lot and Warner signed him to a contract on the spot, writing out the deal on the back of a letter he had in his pocket. There followed three or four years of picture making that established Johnny as one of the industry's top flight cinematographers Then he went to De Mille and still further enhanced his reputation with a series of pictures featuring Connie Bennett In 1933 he went to Europe for M G M and arrived in Berlin in time for all the excitement of Hitler's rise to power

As cameraman for Will Rogers he became firmly established as a creative cameraman with exceptional ability. And he and the great humorist became fast friends. Will had a great regard for Johnny's ever ready pungent humor, and it is no secret that the two of them collaborated on the syndicated column that carried Roger's byline. As a cameraman, Johnny Mescall's work speaks eloquently for itself. As a man, no greater tribute can be paid him than to say that Will Rogers chose him for a friend

Among the scores of pictures which have been transformed into top cinematographic successes by his talents Johnny's favorites are, "The Magnificent Obsession," "Show Boat," and "Take a Letter, Darling." The last named being nominated for an Academy Award More recent productions, some still to be released, that reveal the Mescall touch are, "Andy Hardy's Double Life" which he made with George Folsey for M G M., "Dark Waters" which he made with Archie Stout for Ben Bogeous, "Youth Runs Wild" for R.K O., "Sensations of 1945" with Pev Marley for United Artists and "Three Russian Girls" for United Artists. Currently under contract to Andrew Stone for a picture entitled, "Bedroom Manners," the indications are that both producer and cameraman will repeat their previous successes.

Planning the Teaching Film

The views of users of educational films are set out for the guidance of their makers in the British Film Institute's recently published leaflet, "The Content of Educational Films" (6d.)

Starting with an attempt to define the uses and types of film which the schoolmaster wants, the document goes on to consider some of the general requirements necessary to the turning out of a good teaching film. It insists, for instance, that there should be the closest collaboration between the producer and the educationist from the moment the idea for the film is conceived until the finished film is ready for use.

It also suggests that before any film is made, its aim and the age group with which it is to be used should be clearly in mind and then the story told as briefly and concisely as possible "Artistic shots should not be included merely because they are artistic!"

Consideration is also given to the tempo to be used, color, commentary, natural sound, the use of dialect, musical background and credit titles, which it believes should be abolished, but if not should be relegated to the end of the film or better still, to the Teaching Notes which should be a normal accompaniment of all educational films and produced at the same time as the film is shot.

An American Tradition
_HOME MOVIES ON CHRISTMAS NIGHT

"First, the ones we made when Bob was home on leave"

THE EVENING BEGINS, and ends, with the movies they made when their boy was home on leave last Christmas. It's good to have him smiling out at them from the screen . . . wonderful to reflect, with a lift of the heart, that perhaps next Christmas he'll be home again.

Of course Ciné-Kodak Film is scarce; although you may be able to get a roll now and then. But happily, in any event, there are the reels of other years, ready and waiting to make the holidays happier days.

Have your Ciné-Kodak dealer check your projector . . .

If you haven't been using your projector as often as usual during this busy year, it's a good idea to have your Ciné-Kodak dealer clean it, oil it, and thoroughly check it, then you can be sure it will be running smooth as silk Christmas night. . . Eastman Kodak Company, Rochester, N. Y.

Life is a movie—**CINÉ-KODAK** *gets it all*

THROUGH the EDITOR'S FINDER

YOUR editor would like to send a card to everyone of you loyal readers wishing you Christmas greetings, but, honestly, there are too many of you. So, he takes this opportunity to wish all of you a Merry Christmas.

In America this should be a merry Christmas this year. As the year has drawn toward a close we have held a presidential election. Close to 50,000,000 American citizens exercised their right to vote. And, despite the fact that the race was a close one, from the plurality point of view, the large minority accepts with good grace the will of the majority. Instead of strife, Republicans and Democrats shake hands and get right down to the business of winning the war and planning for a peace that will attempt to make this the last war in history.

Speaking of the war, as 1944 progressed America and her Allies have been pushing the Nazis back further and further into their homeland, have been liberating cities and countries that have been ground under the Nazis heel for four years. In the Pacific, Japan has been taking the licking of her life, and, while we know it will take a lot more fighting to whip her, it is now quite evident that Japan has lost the power which enabled her to conquer so much territory at the outset of the war.

We may not be able to get bacon some times. We may have to smoke a few less cigarettes. We may have to give up that fishing trip, or the trip to the country to see Aunt Nellie. But, by and large, it has been a great year, and our Christmas should be a very happy one.

WELL, here we are again, plugging the idea that the cinematographers should get better screen credit when they photograph an unusual picture in excellent fashion.

To our way of thinking five fundamental elements are responsible for the making of a good motion picture. They are the writing, producing, directing, acting and photography. Without a good story you cannot have a good picture. Without an intelligent producer a good story hasn't much chance of coming to the screen as a good picture. Without good direction the good story easily is ruined. Without actors who know how to portray their roles, the efforts of producer, writer and director are wasted. BUT, without photography—either good or bad—there would be no picture of any kind.

Therefore, this writer contends the cinematographer should get equal billing, NOT ONLY ON THE SCREEN, but in ALL ADVERTISING as well. Other countries recognize the cinematographer and give him equal billing with the director. But the American film companies still continue to bury the name of the cinematographer along with a lot of people who do extremely minor things in the making of the film. Some day, we hope, the cinematographer and his art will be truly recognized.

PRIVATE Stanley Cortez, who in civilian life is a member of the American Society of Cinematographers, and is one of Hollywood's top cinematographer's dropped in to see us the other day while home on a furlough. He is stationed with the Signal Corps Photographic Center at Astoria, Long Island, and gave us a lot of news about the boys we know there.

We tried to get Stanley to tell us what HE is doing, but he brushed himself aside in his enthusiasm for the work the other men of his outfit are doing. He says there is no group of men doing a better all around cinematographic job than the gang at Astoria. Being a top cameraman, Stanley ought to know. So we give an orchid to those men.

OF particular interest at this time is a 54-page bulletin just prepared by the Motion Picture Unit of the U. S. Bureau of Foreign and Domestic Commerce, dealing with the potential motion picture markets in Africa. The comprehensive survey reveals that Africa has a total of 991 motion picture theatres capable of seating 559,382. As there undoubtedly will be a wild scramble for this market in the post-war days, this bulletin should be invaluable to film producers and distributors in formulating their post war plans. The bulletin is packed with pertinent information touching on everything from censorship to audience behavior. It may be obtained by writing the Bureau of Foreign and Domestic Commerce, Motion Picture Unit, Washington, D. C.

PRODUCERS of educational and industrial films who wish to have them reviewed by our associate editor, Edward Pyle, Jr., are invited to send them along to this office.

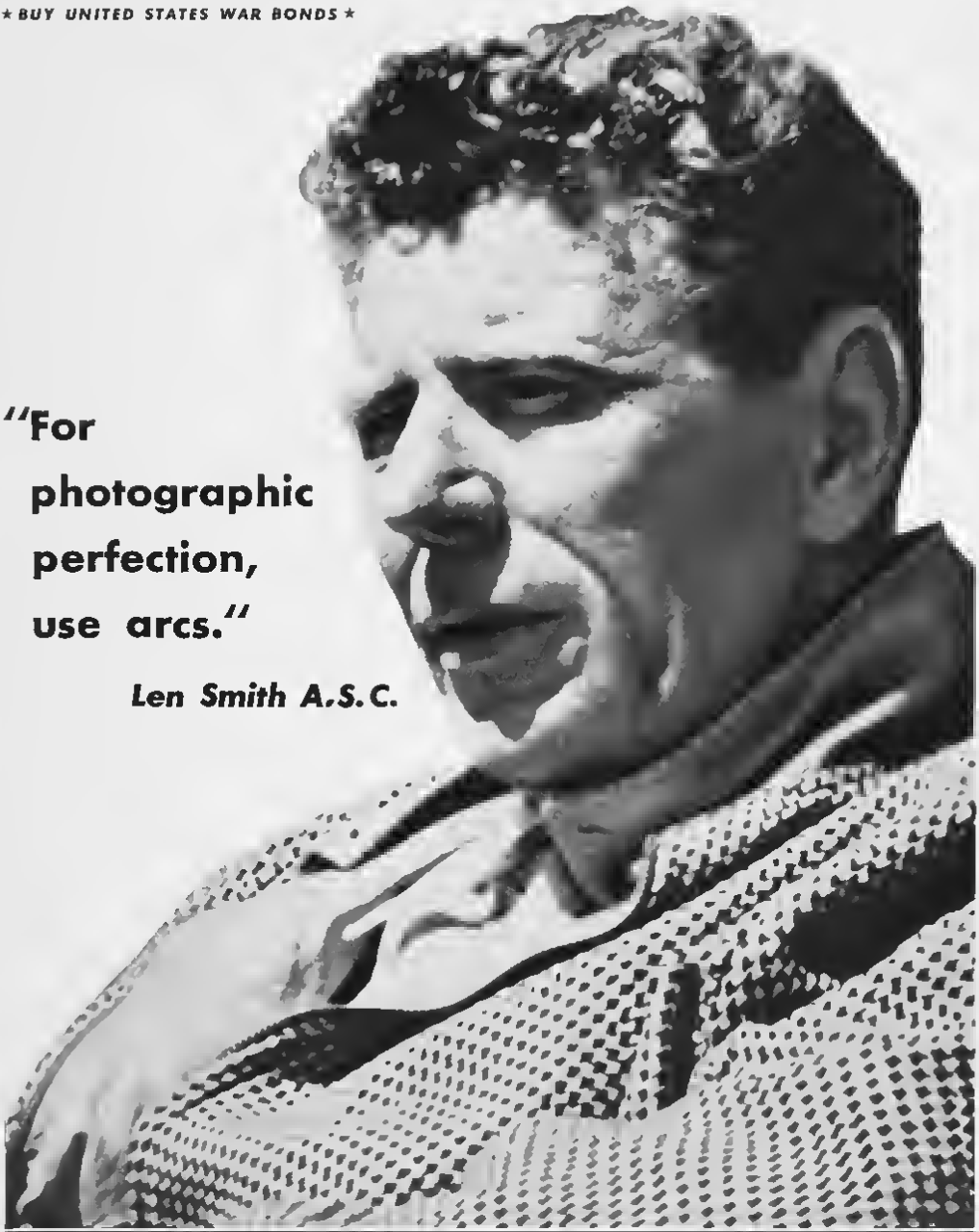
We ask the sponsor of each film sent for review to enclose the following data: Purpose for which the film was made, producer, narrator, indicate if filmed on 35mm. then reduced, or on 16mm negative and positive print, or 16mm reversal with contact print, or 16mm print from negative made from reversal original etc., sound recording—direct 16mm or 35mm optically reduced to 16mm, or 35mm recorded to 16mm., availability or restrictions, on loan or rental. We would also like one or two good still pictures illustrating the subject.

Solitude

HAVE you done your part in putting over the Sixth War Loan? Have you bought every bond that you possibly can afford? If you have, then make up your mind what you can do without, and buy another bond.

We are winning this war now, but to speed the victory, to bring our boys back sooner, to save precious lives, we cannot slow down now. In fact, we must push all the harder now that we have the enemy on the run. It takes money to supply our boys with tanks, guns, planes, bullets, food, clothing and all the things that are needed in modern warfare. Our boys are GIVING their blood and their lives to win the victory. Let us LEND our money to help them!

★ BUY UNITED STATES WAR BONDS ★



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AMONG THE MOVIE CLUBS

St. Louis Club

Feature of the November meeting of the Amateur Motion Picture Club of Saint Louis was the showing of the club-made film, "Never Say Diet."

This film represents a lot of work on the part of the club members who participated in its creation The film committee which wrote the story and produced the film consisted of Werner Henze, chairman, Lon Wadman and James Bialson Official photographers were Neil Butteiger and Joseph G Epstein.

Outstanding in the picture were Martin Manovill as the Bum, Mrs. Gladys Michener as the most angelic angel, Ann Scholz as the housewife; Skippy Rasmussen as the dog, Ione Taylor as a nurse, and Vernon Rasmussen as the doctor.

In addition to the club picture, three others were screened. They were "Our Wedding Day," by Earl Brisbin of the San Jose, Calif, Movie Club, and "Freckles Herself," by Ralph Richards of the same club, and "Our Son at Three Months," by Lon Wadman of the St Louis club.

Philadelphia Cinema Club

The regular monthly meeting of the Philadelphia Cinema Club was held on the evening of November 14th, with six films featuring the meeting

Conrad Picofsky presented five of these 8mm Kodachrome They were· "In a Garden," "Ice Follies of 1944," "Earle Theatre," "A History Tour of Philadelphia" and "Waltz of the Flowers." All were presentad with synchronized music and sound effects. The "Waltz of the Flowers" film was synchronized to the symphony of the same name, and is a pictorial interpretation of the music.

Club President Arthur Hurth presented a 16mm. Kodachrome subject "The Oyster Fleet"

San Fancisco Club

An all Kodachrome bill featurad the November meeting of the Cinema Club of San Francisco, following the usual club dinner

George Sohst, as guest of the club, screened two excellent pictures: "Glacier National Park" and "Our Country," covering a trip from Detroit to San Francisco via the southwest national parks

Rudy Arfsten completed the program with an 8mm Kodachrome, "Rocky National Park"

Chicago Cinema Club

Newly elected officers of the Chicago Cinema Club are. President, Charles C Hammack, Vice-president, Mrs George Kirk; Secretary, Miss Thelma Jones; Treasurer, Sherman Arpp. Directors· Isidore Vise, Harriet Hewitt, Keith Nowell and Raymond Allen.

An outstanding pictorial travelogue in color, photographed by Willa T Doubson, featured the November 9th meeting of the club It was "Guatemala—Land of Enchantment and Color" The film had a symphonic background, arranged by M A. Hagel.

For the November 24th meeting A. A. Kadow presented "Feathered Friends," a splendid Kodachrome film dealing with birds Mr Kadow also gave an interesting talk on "Interval Timers as Applied to Lapse Time Photography," illustrated with flower shots

La Casa Movie Club

Members of the La Casa Movie Club of Alhambra, California, continue to show tremendous interest in their meetings Attendance has exceeded 200 at each meeting for many months.

Two 8mm , two 16mm. and one 35mm film made up the program at the November meeting, held in the Y M C A Building with D. M. Gardner as chairman "Canadian Rockies" was presented by Oliver Jessen "South Pacific" was an unusual offering, as it was made by L. B Reed, a club member now in the service. Mrs Reed presented the film Guy Nelli presented "The Roundup," C L Ritter presented "Vacation Memories" The 35mm film, "Western Travels," was presented by H P. Carnahan.

The club's Christmas meeting will be held on December 18th, and officers expect the largest attendance in the history of the rapidly growing organization

Brooklyn Club

Two meetings were held in November by the Brooklyn Amateur Cine Club, one on November 1st, the other November 15th.

Don Hancock of the Castle Products Corporation featured the first meeting with the presentation of a question and answer forum on the general topic of editing motion pictures He illustrated his talk with the latest Castle Films.

Four films were screened at the November 15th meeting. They were "Frail Children of the Sun," by John Larsen, "World's Fair," by Francis Sinclaire, "Lend Me Your Ear," by Mrs Niedermeyer, and "Club Outing," by Charles Ross and Charles Benjamin.

As an added attraction, Jay T. Fox presented an unusual program of color slides

M.M.P.C.

Four films highlighted the November 9th meeting of the Metropolitan Motion Picture Club in the Hotel Capitol, New York City.

"Land's End," in Kodachrome, was presented by member Frank Gunnell It is a film taken on Gaspe Peninsula, with emphasis on the fishing and bird life.

Victor Ancona, of the New York 8mm. Club, presented "Kid-Napped," an 8mm Kodachrome film of unusual quality.

"Keep 'Em Playing," a one-reel Kodachrome version of the Miami, Fla , Fashion Show, was presented by member Robert M. Law.

Final feature of the evening was a 16mm Kodachrome picture, "Mexico," by member Ernest Miller.

On November 16th the club held a meeting for the screening of films taken at the club's outing on Staten Island

New York Eght

Three films featured the November meeting of the New York City Eight Millimeter Motion Picture Club They were "Film of the West Country," by Tom Jeffers of Inglewood, Calif , "Permanent Color," by Helen Loeffler, and "Titling," by Fred C Ebbshoff

(Note from the Editor. If the members of the New York Eight do not turn out for their dinner meetings it is not the fault of whoever prepares the monthly bulletin. We cannot help but print a paragraph from the recent bulletin Here 'tis: "For dinner, juicy, tender, broiled, thick lamb chop, with buttered and seasoned whipped potatoes served in their own jackets! Enough to water the mouth of a stone statue! Feathery sponge cake, rolled with cooked apples and topped with foamy brandy sauce." Well, that should bring them out to see pictures.—HH)

WE ARE seriously considering establishing a "gadget" department in the AMERICAN CINEMATOGRAPHER. But we would like to make it a department in which we publish only stories and illustrations about gadgets created by our readers. In other words, will you share your gadgets with the other readers of this magazine? You do not have to be an experienced writer to tell us about your gadget Just send pictures, drawing and a brief description of the device and what it does, as well as what it costs to make together with your name and address We hope this will materialize, and we will be looking forward to receiving a lot of answers to this invitation.

Bubbling Over

and it will continue to bubble over for a long, long time—thanks to Ansco Triple S Pan.

What we mean is this: When you capture a realistic scene (like the one above) on Ansco 8 or 16mm film—you're sure of *good* picture results.

If your camera is loaded with Triple S Pan, the advantage is on your side because of

1—High speed, which makes it unexcelled for filming under artificial lights.

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Try this versatile film today. Just ask your dealer for *Ansco Triple S Pan*. For 16mm cameras, it is supplied in 50 and 100 ft. rolls; for double 8mm cameras, it is available in 25 ft. (double width) rolls.

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What A. S. C. Members Are Filming

As this issue goes to press the following pictures were in production in Hollywood. They are listed by studios, with the name of the Director of Photography for each picture.

Columbia Studios

"Counter-Attack," James Wong Howe, A.S.C.
"Leave It to Blondie," Franz Planer, A.S.C.
"A Thousand and One Nights," (Technicolor), Ray Rennahan, A.S.C.
"A Guy, a Gal and a Pal," Glen Gano, A.S.C.
"Men of the Deep," George Meehan, A.S.C.

International Pictures

"Along Came Jones," Milton Krasner, A.S.C.

Metro-Goldwyn-Mayer Studios

"Hold High the Torch," (Technicolor) Len Smith, A.S.C.
"The Valley of Decision," Joseph Ruttenberg, A.S.C.
"Without Love," Karl Freund, A.S.C.
"Our Vines Have Tender Grapes," Robert Surtees, A.S.C.
"Weekend at the Waldorf," Robert Planck, A.S.C.

Monogram Studios

"Make Way for Kelly," William Sickner, A.S.C.

Paramount Studios

"Duffy's Tavern," Lionel Lindon, A.S.C.
"The Lost Weekend," John Seitz, A.S.C.
"The Love Letters," Lee Garmes, A.S.C.
"The Affairs of Susan," David Abel, A.S.C.
"The Virginian," (Technicolor) Harry Hallenberger, A.S.C.
"Scared Stiff," Fred Jackman, Jr., A.S.C.

Producers Releasing Corp.

"Crime, Inc," James S. Brown, A.S.C.
"Barber of Red Gap," Jack Greenhalgh, A.S.C.

RKO Studios

"The Enchanted Cottage," Ted Tetzlaff, A.S.C.
"The Invisible Army," Nick Musuraca, A.S.C.
"The Spanish Main," George Barnes, A.S.C.
"Johnny Angel," Harry Wild, A.S.C.

Republic Studios

"Jealousy," Henry Sharpe, A.S.C.

20th Century-Fox

"Royal Scandal," Arthur Miller, A.S.C.
"Circumstantial Evidence," Harry Jackson, A.S.C.
"A Bell for Adano," Joseph La Shelle, A.S.C.
"Molly Bless Her," Charles Clarke, A.S.C.

United Artists

"A Walk in the Sun," Russell Harlan, A.S.C.

Universal Studios

"Salome—Where She Danced," (Technicolor) Hal Mohr, A.S.C., and Howard Greene, A.S.C.
"Here Come the Co-Eds," George Robinson, A.S.C.
"It's Never Too Late," Elwood Bredell, A.S.C.
"Romance, Inc.," Paul Ivano, A.S.C.

Warner Bros. Studios

"The Big Sleep," Sid Hickox, A.S.C.
"Hotel Berlin," Carl Guthrie, A.S.C.

Solving Army Problems

(Continued from Page 406)

self we went into a huddle and solved it. Our combined experience was enough to usually see us through.

In shooting the air stuff we had unexpected problems. With the new faster planes, former camera mounts and former methods did not work. I was nearly killed on the first try at diving on targets with regular scarf ring mounts. One of these broke and we would surely have lost a camera had we not tacked everything with safety wire.

Thanks to the ever-present shops, we built a new type mount—and it worked, after I had broken two gyro heads and snapped off two handles. My setup was in an A-20 open rear cockpit. Diving alongside fighters firing on ground targets left me black and blue every trip.

For gunnery angles on targets we rigged a set camera in a belly tank, using lenses on the sound camera. The Akeley gyro tripod was set up far back from the points at which the planes would cross. Because we were "pulling them up close," Buddy set his mikes out at the same far points of crossing. Even at these "binocular distances" the pans were very fast. I look forward to the day when we will have motor turret cameras to catch those fast planes.

Reflectors were tabu in the daytime and lights were tabu at night overseas, so we had to resort to Coleman lanterns for interiors in the daytime. They worked very well, too. These are the gasoline lanterns we formerly used on fishing trips before the war. I got the idea of using them from a picture Henry Sharpe, A.S.C., made years ago in the hill country, somewhere.

During the African march of Monty's British 8th Army from El Alamein to Italy I was assigned to make a natural color feature of our 9th Army Airforce boys and bombers, which gave the British such heavy air support and close cooperation. The campaign was the turning point of the war, and the Allies first victory. We shot with Victor 16mm cameras, using Kodachrome film. But we had no tripods. Everything we shot in 16mm was also shot by other of our boys with Eyemos, using 35mm. film. Every scene, every combat mission, every phase of the airmen's life was covered to bring in every possible human interest angle. We gave the picture the tentative title "The Earthquakers." That remained as the final title.

During the photographing of combat missions over enemy installations, there is the constant fear that a key man may be hit by anti-aircraft fire or by bullets from enemy planes before the picture is finished. So, in the production of "The Earthquakers" I planned accordingly. My right hand man was Hugh (now 1st Lt.) Wade, somewhere in the South Pacific). He was coached in every aspect of the job. In turn, he prepared Frank Goetz to take over his work in case he got hit.

It was not until the very last sequence to be shot that I "got mine," a slug of 88mm. from one of the Afrika Corps' anti-aircraft guns. For nine days I lay in a British medical dressing station directing the boys in the remaining scenes needed to complete the picture. I don't know whether they were as interested in reporting to me nightly as they were in my pretty little Irish nurse, but they reported, and finished the job in beautiful fashion.

From training and combat, by next assignment was to return to America and teach other boys. My preference was and is, color. So, I took out my first color class one day. The G. I. lads asked if they might select their own subjects, to which I agreed. Then they scattered in all directions. The next day I viewed on our school screen the grandest array of girl pictures imaginable. From then on I chose their subject material. But I must say their photography was really pretty.

(Continued on Page 422)

Cinematographers
Are Keeping Pace
with the
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TECHNICOLOR MOTION PICTURE CORPORATION

Herbert T. Kalmus, President and General Manager

These people buy a battleship
—every week!

Meet John S and Mary D

John works at an electronics plant on Long Island and makes $87 a week. Almost 10% of it goes into War Bonds.

Mary has been driving rivets into bombers at an airplane plant on the West Coast. She makes $55 a week, and puts 14% of it into War Bonds.

John and Mary are typical of more than 27 million Americans on the Payroll Savings Plan who, every single month, put half a BILLION dollars into War Bonds. That's enough to buy one of those hundred million-dollar battleships every week, with enough money for an aircraft carrier and three or four cruisers left over.

In addition, John and Mary and the other people on the Payroll Plan have been among the largest buyers of *extra* Bonds in every War Loan Drive.

They are financing a good share of our war effort all by themselves, and they've tucked away billions of dollars in savings that are going to come in mighty handy for both them and their country later on.

When this war is won and we start giving credit where credit is due, don't forget John and Mary. After the fighting men, they deserve a place at the top. They've earned it!

6th WAR LOAN

You've backed the attack—now speed the victory!

THE AMERICAN CINEMATOGRAPHER

This is an official U. S. Treasury advertisement—prepared under auspices of Treasury Department and War Advertising Council

16mm. Color to 35mm.

(Continued from Page 407)

In view of the fact that Kodachrome had its first success in the realms of "you press the button—we do the rest," we are apt to belittle its unquestioned and varied uses in the professional field.

Kodachrome's history has almost paralleled the course of radio, but remember radio passed through the growing pains of crystal sets in the hands of amateurs—and now look at the darned thing!

Scene from "Frontier Bad Men," which is one of the latest releases from Belt & Howell Filmosound Library.

Solving Army Problems

(Continued from Page 420)

The many lessons learned in Hollywood, and taught here to the boys going overseas show clearly in every foot of film that comes home from the fighting fronts. We might well pause and consider the many problems our boys face away from home. The cameras with seeping desert sand in them. The jungles and their moisture. The fungus and rusty gears. The enemy and his persistence in trying to kill off the cameramen.

I'll never forget the first time I flew in over an enemy target. It was a beautiful, clear, sunny day, with pretty white clouds hanging high overhead. Below, the coastline lay bathed in brilliant sunshine as the white-capped surf spread itself against the flat sands of the beach. Suddenly I saw four little orange flashes. Looked as though four fellows were lighting cigarettes. Then, to the right, four more little flashes. Then I thought I knew the answer, a tank battle, with those on the right firing on those on the left. So, I raised my camera and pushed the button—fearlessly—and then, not a hundred feet directly in front of my finder, and right in the picture — KER — CHONG — BOOONG! A black puff, with red in the center, and little glistening pieces like those that fell off Christmas trees. Right then I stopped feeling fearless. From then on I was no hero. A man with a gun has the satisfaction of being able to fight back, and of momentarily looking away. The same is true of pilots and other crew members. BUT, the combat photographer must look directly and steadily (if possible) at whatever is headed his way, and the only solution to that problem is a hellava lot of heavy praying.

Now I'm back in civilian clothes, looking for a job. We had no trouble finding them in the Army, because we were all in the same boat. Here at home the returning ex-service man is out of the boat, and floundering in the water. It is all very new to us, and we don't have the old fight we went out with. So, if we have a little trouble coping with the problem of "finding a picture to shoot," or of naming "the last feature we shot," please bear with us. As more and more of the boys come back home, we'll solve that problem somehow, and try to get everybody "in the same boat" here in civilian life. As for myself, most of the "features" I made in the army during the last few years were "restricted films." If any producer wants to know the name of "my last feature picture," he will have to ask Col. Frank Capra, or Lt. Col. Robert Lord.

Broadway Cavalcade

{Continued form Page 405}

opportunity to show-off its wares, it also shares in the great profit taken in at the box office. When the movie crowds clamor to see a film on Broadway, many feel that deletions will be made when and if the film comes to their neighborhood theatre. This is not so, for they really like seeing their films on Broadway.

Answer No. 4 and No. 5: When the critics like a film, they have a way of telling about it, some by the half to four star method, others in praiseworthy words. Good reviews mean a heavy influx to the box office. Bad ones tend to keep the audience away from the theatre. Naturally, it effects the personnel in the film company for they have high hopes on all films and because bad reviews effect the income, the premiere money spent on it is usually wasted.

Answer No. 6: It affects the box office all down the line, for when the exhibitor learns the result, they pay for the film accordingly. A good film will play the best theatres and will be booked for the week-end showings, but the poorer film is played on the off days or the mid-week days.

Because it was a long time since I have been to a premiere, I decided that a check-up on a present day film should be part of this story, so I contacted one of the publicity men regarding the cost of a premiere of one of the late films and I selected the film, "Song of Bernadette" which had its premiere at the Rivoli Theatre on Broadway, a short while ago. The figures, in spite of the war which restricted many items because of the shortage of materials, cost approximately the same. The sign cost $15,000. The advertising space about $20,000. Then, there was radio and much less billboard space. The entire cost was approximately about $35,000 to $45,000 to put the show on Broadway. Then as to the box office intake: the first week's income was $70,000, the second week's income was $67,000; the third week's income was $65,000. By this time people began talking about the film and then they came, and the fourth week's income climbed to $67,000 and so on up and up. With such income, film companies have an opportunity to get from Broadway alone, less the operating expense, a good part of the cost of the negative.

This will give you some idea of the cost and organization necessary for a World Premiere on Broadway, for Broadway is a show case where the film companies put their wares on display in the grandest style they know and they spare no expense in so doing. There is nothing too expensive for which any film company would not go to all ends to get for the pleasure of its patrons, and these are no idle words. Some of our Broadway movie houses present the best in live entertainment along with the film. Omitting the film, you have a show equal to some of the best entertainment presented in the legitimate theatres where the charges are from $1.20 to $4.40 per seat. Movie stars, opera stars, comedians, dancers, ballet, scenery, music and a fine film is a choice morsel, which can boast of no competition in any branch of the show business and on Broadway, you get all

{Continued on Page 427}

Official British Battle Photographer with his DeVRY 35mm Camera

DeVRY 16mm. Camera

WHEREVER the fighting has been the thickest . . wherever Allied arms have met their severest trials under fire . . there DeVRY motion picture cameras have been found . . doggedly grinding away to record the changing tides of battle . . in living action and unforgettable sound.

DeVRY cameras accompanied Allied fighters to record:
1. Academy-award-winning "DESERT VICTORY"
2. and its successor, "TUNISIAN VICTORY"

and DeVRY cameras "manned" by the survivors of a hundred campaigns are still busy on a dozen fronts . . preserving for posterity, in unchallengeable action, the relentless march of Allied arms toward Berlin and Tokyo in the final chapters of the greatest conflict in the history of mankind.

DeVRY equipment can TAKE it!

There'll be new DeVRY equipment by-and-by—New and Improved DeVRY 16mm. and 35mm. Cameras and Projectors that you'll find well worth waiting for.

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DeVRY" also, am[illegible] motion picture equipment manufacturers has received the Army-Navy Excellence award three consecutive times

DeVRY

New York • CHICAGO • Hollywood

Send in Your Pictures!

From time to time, we feel sure there must be some interesting still photographs made of the activities of the various amateur clubs. We will be very happy to print some of these in this magazine if you will send good glossy prints. You club publicists, here is the chance to really do something to get publicity for your organization. You have the pictures made and send them in, and we'll put them in the magazine.

—The Editor

The Care and Preservation of Lenses

A PHOTOGRAPHIC lens is a precise optical instrument, and will provide a lifetime of useful service, but one must observe common sense precautions in its handling.

Do not wipe lenses carelessly with any available rag, handkerchief or tissue paper. For the removing of dust, grit, sand, etc., brush them with a fine camel's hair brush. Never touch the glass if you can possibly avoid doing so, but handle by the mount. Should fingerprints or grease spots nevertheless show on the lens surface, remove them in the following manner:

Dip a swab of soft, well-washed linen lightly in pure grain alcohol or ether, and clean the lens gently with it. Avoid touching the lacquered metal rims or mounts in this operation as the action of the chemicals may effect the lacquer.

To polish the lens, use a soft, clean, lintless cloth or specially prepared lens tissue.

Do not keep your lenses uncovered. Protect them from excessive heat, humidity and dampness. Use metal lens caps which protect them from dust as well as other dangers.

Should it be necessary to unscrew lens elements from the mount, be certain to replace them correctly. Thread them back carefully. Do not tighten them to an extreme point, yet be sure to replace them securely to prevent them from becoming loose. Even a trifling maladjustment will throw your precision lens slightly out of focus.

Lenses, other than those intended for use with ground glass focusing back cameras (this includes 8mm., 16mm. and 35mm. movie cameras as well) are "set" at the factory, so they are in accurate focus for a particular make of camera. By "set" we mean adjusted for the distance between film and lens seat on the camera. The camera maker considers this one of the most important tolerances to maintain. If you know that your lens is in correct focus for a given distance, and your negatives are "unsharp," you may be sure that the tolerance is not, and both lens and camera should be sent to the factory for proper adjustment.

Presence of bubbles. In the manufacture of the types of optical glass from which the present day photographic lenses are made it is absolutely impossible for the glass maker to eliminate the presence of these air bubbles. Their presence, regardless of how many there might be, has so negligible an effect that they should be entirely discounted. They have absolutely no effect upon the functioning or correction, and the loss of light transmission is infinitesimal.

When lenses require repair or adjustment, return them to the manufacturer for these adjustments.

NOTE: The above advice on the care of lenses is reprinted from the American Cinematographer Hand Book and Reference Guide, written and compiled by Jackson J. Rose, A.S.C.

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with fades and dissolves can now be obtained with the FINEST NON-SLIP SOUND PRINTING

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TELEPHONE. CHARLESTON 8-5554

Are You Ready?

(Continued from Page 409)

edge of photographic chemistry—not a smattering knowledge—but a deep, well founded knowledge. Every cinematographer should know that the laboratory can add nothing to his film except that which he puts onto it by his determined exposure. And, if it is his desire to have his product given special treatment in its processing, then it becomes his knowledge of laboratory technique which dictates the special instructions and the compounding of the chemical formula that will produce the product he demands, in conjunction with his exposure. Otherwise the cameraman MUST balance his exposure to the established methods of the laboratory.

The basic importance of the third qualification is a knowledge of light, both artificial and natural. The lighting technique of a cameraman stamps his artistic and intelligent temperament. It establishes his dramatic instinct, whether it be that of tragedy or comedy. His lighting technique must be flexible enough to portray all the moods that compel human emotions. He must know when to apply telling methods of artistry with the distribution of his shadows and high-lights and effects of diffusion and filterage.

The fourth qualification means he must be metaphysically inclined toward men—to be able to judge their potential worth in association with him as his immediate assistants in the several departments under his control. He must be able to direct their knowledge and skill to the success of his ultimate objective. He must know their limitations and be able to analyze their technical ability and make the best use of it without irritation. His success or failure, and the quality of the production photography entrusted to his care, will depend to a large extent upon his ability to secure efficient cooperation from the crew he has surrounded himself with.

The fifth essential of tact and diplomacy may be expressed more fully by saying it is the willingness to cooperate with every other individual who has anything to do with the production activity. This is especially desirable as concerns his working with the director. The director of production and the director of cinematography are two vitally important key men and a close understanding between them often results in creative effects that exceed and outshine the original production plans.

The exercising of tact and diplomacy, however, must not overbalance the requisite of courage, the sixth qualification. If there is any doubt about the desired quality of any scene while in the making, the cameraman's courage

(Continued on Page 427)

New Place For Aerial Camera

TO GIVE new punch and meaning to movies of aerial combat, the Fairchild Camera & Instrument Corporation's machine gun camera may soon be used from a new vantage point on war planes.

Usually installed in the wing or nose, this tiny three-pound camera is now being tried out in the tail of Mustangs (P-51s) With this arrangement, its 35mm film not only photographs for the record the flight-directions of bullets toward the enemy plane targets, but shows the pilot-gunner himself in action during battle. The resultant pictures are centered, instead of off to one side, and because the film includes the pilot, it gives a clear and comprehensive view of the action, heightening drama and data content of gun camera movies

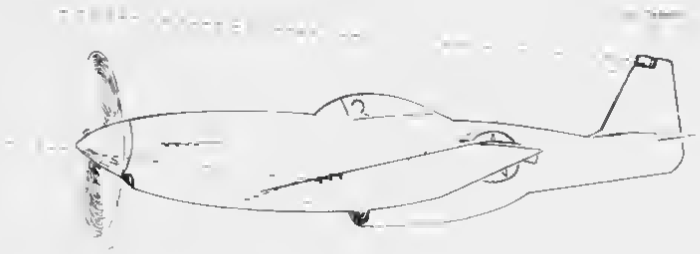
A still more important advantage of this new installation is that the camera, when placed in the plane's tail, is removed from the guns and engines This reduces vibration considerably, and makes for sharper, clearer motion pictures Also, the instrument is more easily accessible for boresighting, changing of magazines, and general servicing

Report of the change came from R \ Troidl, a Fairchild technical representative in the European war theater, who said the installation was devised in cooperation with a representative of North American Aviation, manufacturer of the Mustangs and members of a U S Army Air Forces squadron. They removed the fairing piece of a plane and attached a camera blister, designed and made in the field, to the top of the vertical fin by screws, running the wiring down the tail and through the plane to the power source. The blister is so small that it does not alter the craft's aerodynamics in the slightest, Troidl said In the new position, the camera is out of the way of dust and propeller wash

The arrangement, a result of ingenuity of men in the field working with makeshift materials, is still in the experimental stage, but according to Troidl, reports of performance in actual use are entirely favorable After necessary tests have been run off in the U S and certain readjustments made by the Fairchild company, the tail emplacement for the gun camera may become standard in all types of war front fighter planes

Fifty Photographers Given P.S.A. Honors

Fifty photographers have been selected for honors this year by The Photographic Society of America, it is announced by Honors Committee Chairman Adolf Fassbender, F P.S A., of New York City



Above is diagram showing where the gun camera is being placed in the Mustangs Usually the camera was installed in the nose or wing but now it is being tried out in tail

Killed in Action

First Lt. Monroe Samsalig, formerly Shipping Clerk for S.O.S Cinema Supply Corp., was killed in action in France the War Department reports Lt. Samsalig was the first to enter the Service from S.O.S., having been called up September, 1940, at which time he was a Sergeant in the New York National Guard, 165th Infantry, known as the "Fighting 69th." S.O.S has 22 of its employees still in the armed forces

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APPOINTMENT of a new regional sales manager of the West Coast and promotion of a member of the sales department to the district sales managership at Los Angeles, California, are announced by Ansco

Frank J. McIntyre, formerly district sales manager in the Chicago area, is now in charge of sales in the West Coast area, including the San Francisco and Los Angeles branches and Ansco's offices in Hollywood, which serve the motion picture capital

George Alexander, who joined the company in 1941 as a technical advisor and sales representative now directs the Los Angeles branch

Leo J Polubicki and E. S Schweig (left) and John Lang and Joseph Netzel (right) all 25 Year Men join in informal hand shaking ceremony between Chief Naval Inspector T W Daniels, for DeVry plants and DeVry president, William C DeVry, on the occasion of the raising to its company masthead of DeVry's fourth Army Navy E award for production excellence

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Plan Your Xmas Movies

(Continued from Page 408)

smooth boards on the floor as a track Then you can slowly move into a closeup, or can dolly back On you can start with a full scene showing the entire set, and dolly slowly up to a closeup of one of the houses where the lights is streaming out of the window onto the snow Then you can either dissolve or cut to your own family actually sitting before the open fire in your own living room

If it happens to be snowing at your place on Christmas, you may photograph one of the miniature automobiles in which you have placed several tiny figures of people You follow the car down the street, and then cut to a scene in your own driveway where your family or friends are actually piling out of their snow-covered automobile From there you can photograph the arrival of them at your door, take them into the house, and then go right on filming your Christmas party, or what have you. You will find this miniature setup will make your Christmas movies more interesting, and will give you the opportunity to do more unusual things photographically than you would ever suspect BUT you have to *plan* your movie, otherwise you will wind up with just a lot of shots I suggest you prepare a script for your entire day and evening shooting.

I imagine that most of you who do take my suggestion will want to make still photographs of the set I hope you do, for the Editor of the American Cinematographer has just told me that he will give a year's subscription to the magazine to the person who sends in a picture of what he considers the cleverest Christmas setting So, be sure you send in the photographs Incidentally, the most novel will be reproduced in the Cinematographer when the winner is announced.

Go to it, you home movie enthusiasts, and may you all have a very Merry Christmas.

Arling Back

Lt.-Commander Arthur E Arling, after three years active duty in the U. S. Navy, which included several months in the Pacific combat zones, is being released to inactive duty status, and is rejoining Technicolor Corporation as a Director of Photography

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Alfred Jacquemin, A.S.C.

LATEST Canadian cameraman to be granted membership in the American Society of Cinematographers is Alfred Jacquemin who has just been made a member of the organization.

A veteran in years of experience in motion picture work, Mr Jacquemin's honor follows seventeen years' service with Associated Screen Studios, Montreal, and nine years in Hollywood. Prior to that he was engaged in motion picture work with Gaumont in France, and by the French Government on official films during the first World War. He was in charge of camerawork on a special expedition to Alaska a number of years ago, photographing wild animal life and later spent four months in Northern Ontario making natural life movies of beavers for the Ontario Government.

Jacquemin joined the staff of the Associated Screen Studios in 1927. His "Royal Banners Over Ottawa" was the only theatrical release, in color, of the visit of the King and Queen to Canada, the Royal premiere being held in London shortly after Their Majesties' return from Canada. His studio camera work contributed much to "The Thousand Days," an Associated Screen review of the first three years of war, which was accepted for distribution in the United States by the Office of War Information, and was televised from New York.

Broadway Cavalcade

(Continued from Page 423)

this. If you have never attended a premiere and do not have an opportunity to do so, then, when the next big film that has had a Broadway premiere comes to your town, go to see it. Sit back in your seat, and enjoy the biggest show in town, for these pictures bring to you the works of the best authors the newest processes and experiments. It was through the persistence of inventors of the past who made possible the advent of the film, sound on film, the breadth and opportunity for color in films.

Through this experimental showcase the industry found that it pays to spend $1,000,000 or more on the production of films. Because of these experiments the film companies find out which are the best to serve you, for had it not been for experimenting in the past, we might not have had the electric light, the automobile, the aeroplane. Yes, we might not yet have had the movies.

Are You Ready?

(Continued from Page 424)

must be of the quality that will prompt him to order or demand the stopping of the work until proper corrections can be made. There is no compromise on this score. By the same token, he should be positive in his demands for proper equipment with which to produce the quality of product insisted upon by the producer.

The seventh qualification demands the undivided attention of the cameraman in the interest of the production to which he is assigned. Again, his tact and diplomacy comes into play in his offering of constructive criticism. Regardless of the number of picture productions the director may have made, it is usually equalled by the number of credits listed to the cameraman. If he is a man who has prepared himself for this job, and

(Continued on Page 430)

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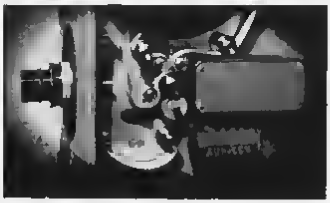

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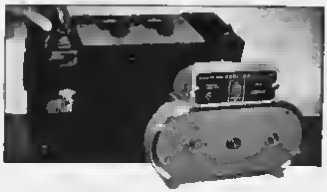

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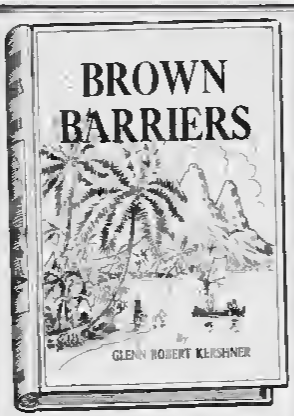

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Are You Ready?

(Continued from Page 427)

has the credits to prove it, his suggestions will be invited

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HOLLYWOOD VARIABLE AREA 16mm SOF Rerorder high fidelity amplifier dynamic microphone B&M type Galvanometer synchronous motor earphones cables, 400 ft magazine $650 complete Sound projectors and cameras in stock Trades accepted Mogull's, 67 West 48th Street New York, N Y

35mm WILLART CAMERA, 4 lenses 400 ft. magazine masks dissolve, camera converted for Bell & Howell motor including matar 110 valt complete $350 Mogull s 67 West 48th St., New York, N Y

MISCELLANEOUS

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WANTED

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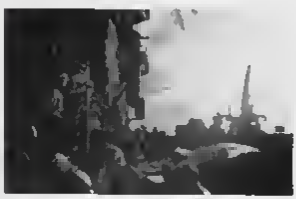
100-FOOT MAGAZINE FOR EASTMAN CINE SPECIAL RALPH BOICE WARSAW, IND

Jap bomb splashes in sea, astern of American carrier Official U S Navy Photograph.

Join the Navy *cameramen* and see the war

Death by night Inferno-like glare illumines a battle in the central Solomons. Official U. S. Navy Photograph.



Seasoned gunners hold their ears as a U. S. battleship pours shells at point-blank range. Official U. S. Navy Photograph.

THE Navy's in at the beginning of every big show. And right up front where nothing can get between them and their pictures, you'll find the Navy's Combat Photography Units.

In the Navy, as in all the armed forces, combat photography owes much to "the movies." The movies have sent a lot of their young cameramen to war. Many of those too old to go have served as instructors, turned "green" kids into capable cameramen in an amazingly short time.

And of course movie men with movie methods edit, cut, and mold separate "shots" into finished productions that help plan and fight the war . . . that provide the very best kind of training films . . . and that bring the war to us at home. The Navy combat cameramen's pictures are the basis for an illustrated history of war at sea such as the world has never seen.

Eastman Kodak Company
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J. E. Brulatour, Inc., *Distributors*
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One of a series of advertisements by KODAK testifying to the achievements of the movies at war

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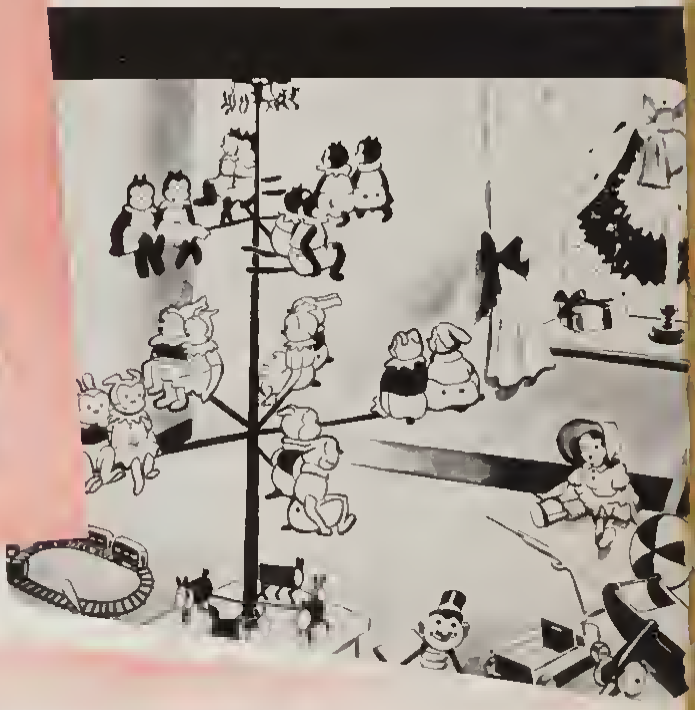

HERE'S how you can give a Christmas party which your guests of all ages will *love* Entertain at home, or in your church or elsewhere, with a *motion picture program* that's in tune with the season

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